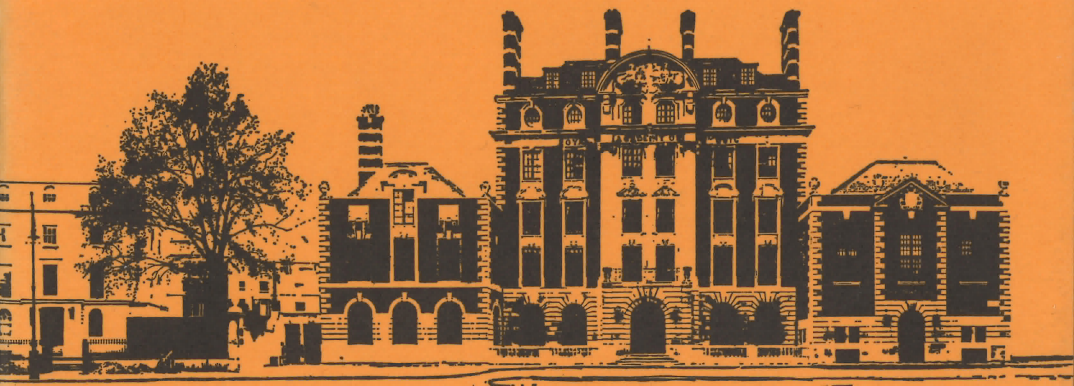


The Royal Academy of Music Magazine

No 228 Spring 1982



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

No 228 Spring 1982

Royal Academy of Music
Marylebone Road, London NW1

Contents

- 2 Editorial
- 2 The Barbirolli Room *Barrie Hall*
- 3 The Sale of the Century *Vivian Joseph*
- 6 Obituary
 - Edward Bednarz *Guy Jonson*
 - Joyce Britton *Guy Jonson*
 - Cornelius Cardew *John Tilbury*
 - Tom Hammond *Denis Dowling*
 - Sir Gilmour Jenkins *Ursula Vaughan Williams*
 - Sir Alan Lascelles *Sir Thomas Armstrong*
- 11 Reviews of New Books and Music *William Cole, Guy Jonson, Robin Golding, John Hall*
- 15 Herbert Murrill's doodles
- 16 Notes about Members and others
- 17 RAM Club News *Jeffery Harris*
- 19 RAM Concerts and Opera
- 22 The Students' Union
- 22 Editorial *Susan Michael*
- 23 Iannis Xenakis and Stochastic music *Frederick Scott*



The 'Spy' cartoon presented by Wood to the RAM in 1934

Sir Henry Wood, who was a student at the RAM between 1883 and 1885, and conducted the Academy's student orchestra with a devoted regularity that seems incredible in view of his busy career, between 1923 and 1944, is fittingly commemorated in the Academy, both in the Henry Wood Room (somewhat diminished in size since the building of the Sir Jack Lyons Theatre) which contains many of his remarkably fine paintings and other personal trophies, and in the Duke's Hall, where his bronze bust keeps a watchful eye on his successors except during the Promenade Concerts, when it is loaned to the Royal Albert Hall. Sir Henry naturally figures prominently in *The Proms and the men who made them*, by Barrie Hall, formerly in charge of publicity for Radio 3 and now Public Relations Adviser to the RAM (reviewed on page 12). Mr Hall also writes, below, about another great conductor from the Academy, Sir John Barbirolli, who is commemorated in a Barbirolli Room, formally opened on 2 December. Sir John was a student between 1912 and 1916, conducted many memorable opera performances with Academy students in the 1930s, and was Conductor-in-Chief of the RAM's First Orchestra from 1961 until his death in 1970; time did not permit him to conduct as many concerts or rehearsals here as he, and we, would have wished, but those he did will never be forgotten by anyone who was involved in them. In 1973 Lady Barbirolli unveiled a handsome Memorial Plaque 'To honour the memory of Sir John Barbirolli, CH, FRAM, great musician and renowned conductor; student and scholar of the RAM and Conductor of the First Orchestra' in the lobby immediately outside the Duke's Hall, but now we have a whole room devoted to him: full of fascinating documents, pictures and treasured personal possessions.

A habit that surely neither Sir Henry nor Sir John would have approved is the comparatively recent one of giving the leader of an orchestra an extra round of applause at the end of a concert, after the conductor has finally left the platform. The leader rightly gets his (or her) applause at the beginning of a concert, and is invariably acknowledged by the conductor at the end: to subject the often embarrassed leader to another outburst when conductor, soloist(s) and orchestra have been duly fêted, is, though obviously well meant, both anti-climactic and un-professional.

The Barbirolli Room

Barrie Hall

On 2 December the RAM opened a Barbirolli Room in memory of one of its most eminent students, who thus becomes only the second conductor to be so honoured in the Academy's 160 years (the first was Sir Henry Wood). The Principal, Sir Anthony Lewis, called Sir John 'one of the greatest musicians ever to emerge from this Academy', and referred to his marvellously productive friendship with Ralph Vaughan Williams, whose eighth Symphony is dedicated to 'Glorious John'. That autograph score is among the many exhibits now given a permanent home in the Barbirolli Room (Room 15, on the first floor).

His widow, Lady Evelyn Barbirolli, handed it over on behalf of the Barbirolli Trust to the Academy's Chairman, Frederic Lloyd, at a brief ceremony given before various Barbirolli descendants, including a young horn-playing great-grandson; the composer's widow Ursula Vaughan Williams, Kinloch Anderson (Chairman of the Barbirolli Trust) and many other distinguished guests including biographer Michael Kennedy from Manchester and Clive Smart, General Manager of the Hallé Orchestra.



Photograph by Desmond Groves

The Sale of the Century

Vivian Joseph

Future generations, not only of Academy students (the Chairman hoped) but also of many outside visitors, will be able to see there letters to Sir John from Delius, Elgar and others; and some of his own marked scores. Sir John can be seen sailor-suited, playing the cello in 1910, the year of his first Edison Bell recording; there is also a notice of his 1917 Aeolian Hall cello recital, and a Melbourne photograph of an ensemble which also includes Evelyn Rothwell (oboe) and Walter Susskind (piano).

Other pictures show him with Pope Pius XII at Castelgandolfo after a performance of *The Dream of Gerontius* in 1958; and with Castelnuovo-Tedesco, Bax, Ethel Smyth, John Ireland, Walton and RVW; and Rubinstein, Rostropovich, Oistrakh, Horowitz and many others. There are also his many medals, Companion of Honour, Knight of the Garter, of the White Rose of Finland, etc; a bronze cast of his hand, his last baton, his cello-shaped cigar-cutter, the Freedom of the City of Manchester citation, Covent Garden Opera notices and posters, photos conducting the Berlin and New York Philharmonic Orchestras (and of course, the Hallé), his Lords Taverner's President's shield; and an enigmatic cartoon of him in costermonger's reach-me-downs, as 'Barbirolli and Carthorse Ltd'—perhaps a reference to him as a hard driver of the Hallé Orchestra (anag).

The Barbirolli Room doubles as one of the larger teaching and rehearsal rooms, but access to the exhibition can be obtained by telephoning the Academy's General Office (01-935 5461).

Have you ever been to a sale of musical instruments? No? Then come with me to Puttick and Simpson's. As you walk down Bond Street from Oxford Street, it is the first turning on the right. Let us go upstairs, for the sale is just about to begin.

'Ladies and Gentlemen, Lot 1: a viola by Vincenzo Panormo. What shall I say?—a pound; £2; £3; £3.10s; £4; £5; £6; £6.10s; £7; £8; £9; £9.10s. Thank you, £9.10s. Are you all done?' And the hammer comes down on the last bid. Are you looking for a cello case? What a pity you did not come to this sale, for here we are: 'A cello case, with a silver mounted bow and another bow by Dodd. One pound; £2; £2.10s; any advance on £2.10s? £2.15s. Thank you; are you all done?' And again the hammer comes down on the bid of £2.15s. 'An Italian violin by Andrea Guarnerius. What shall we say? £2; £3; £4; £4.10s; £5; £6; £6.10s; £6.15s; £6.15s'. And bang goes the hammer again. Am I dreaming? No, I have just gone back in time, the date, Tuesday 10 December, the year, 1895, and to prove to you that I have been writing the truth, here is a reproduction from a page of *The Strad* Magazine of January 1896, price 2d (see page 4).

I became so fascinated reading the report of this sale that I decided to do some research on the increase of prices of instruments and bows over the years; little did I realise what a mammoth and Herculean task this would turn out to be. First of all the magazine was started in 1890, and has been published every month since, and although I have available to me all the issues since then, you can imagine it would take months and months just to read the sales reports, apart from thumbing through each issue just to find them. It was the custom from the time of Amati, who started the school of violin making in Cremona in the sixteenth century, to put a label inside the instrument with the maker's name and date on it, and this practice has been followed

SALE OF VALUABLE VIOLINS.

THE following were the prices realised at Messrs. Puttick and Simpson's sale of valuable violins, the properties of the late J. T. Carrodus, Esq., E. J. Stainforth, Esq., W. W. Boreham, Esq., Hon L. Parsons, Hon. Mrs. Fielding, on Tuesday, December 10th. A viola, by Vincenzo Panormo, 1800, £9 10 0; a violin, by John Betts, with Hart's guarantee, £10 0 0; an Italian violoncello, by David Tecchler, in case, £86 0 0; an Italian violin, by Gagliano, with case and bow, £29 0 0; a violin, by Stainer, £67 0 0; an Italian violin, by Johannes Baptista Gabrielli, 1766, with case and bow, £20 0 0; a viola, by Giovanni and Francesco Grancino, of Milan, 1692, with case and bow, £13 0 0; an old English violoncello, by Peter Walmsley, £10 0 0; a violin, by Bernardel, dated 1841, with Hill and Son's guarantee, £18 0 0; an old English viola, by William Taylor, 1719, £5 10 0; a violin bow, by François Tourte, £14 10 0; an Italian violin, by Testore, in case, £33 0 0; a violin, by Joseph Guarnerius del Jesu, in 1741, with case, £370 0 0; a violin bow, by François Tourte, mounted in silver, £21 0 0; a violin bow, by James Tubbs, mounted in gold (presented to J. T. Carrodus by the maker), £6 15 0; an old viola, labelled Guarnerius, with case, £10 0 0; an old viola bow, silver mounted, and a violin bow, silver mounted, £2 0 0; an old violoncello, of somewhat small proportions, with case, £10 0 0; an Italian violin, by Antonio Stradivari, dated 1712, with original Italian case, £78 0 0; a violin bow, gold and tortoise-shell mounted, £3 15 0; a violoncello, according to the description inside, made by Bernard Fendt, in 1818, £10 10 0; a violoncello case, with a silver-mounted bow and another by Dodd, £2 15 0; a violin, by Thomas Powell, of London, £8 0 0; an English violin, by David Stirrat, of Edinburgh, 1812, £8 0 0; an English violin, probably by James Brown, of London, £6 0 0; an English violin, after Duke, £4 0 0; a guitar, by Panormo, dated 1828, £3 10 0; an Italian violin, by Gagliano, with case, £38 0 0; an Italian violin, by Thomas Eberle, with case and bow, £30 0 0; a violin, by Bernard Fendt, with case and bow, £7 10 0; a viola, by Jacob Fendt, with Hill and Son's guarantee, £7 10 0; a violin, by Thibout, Paris, 1858, in case, with Hill and Son's guarantee, £14 0 0; an Italian violin, by Gagliano, with case and bow, £22 0 0; a violin, by Silvestre, with case and bow, £15 0 0; an English violoncello, by Peter Walmsley, of London, £18 0 0; an Italian violin, labelled Andrea Guarnerius, £6 15 0; a violoncello, by Smith, £7 15 0; a violin, by D. Nicolas Aine, £5 0 0; a violin, by Testore, £7 0 0; an old violin, part new, £10 0 0; a violoncello, by Grancino, of Milan, guaranteed by W. E. Hill and Sons, formerly the property of Robert Lindley the eminent English violoncellist, £60 0 0; a violoncello, by Forster, 1832, with case and bow, £29 0 0; a violoncello, attributed to Carlo Bergonzi, with two bows by W. E. Hill and Sons, and case, £30 0 0; a violoncello, by W. Forster, Jr., with bow, by Panormo, in case, £36 10 0; a viola, by Vincenzo Panormo, fine perfect specimen, guaranteed by G. Hart and Son, £35 0 0; a violin, by Hill and Sons, 1887, in case, £13 0 0; a viola bow, by James Tubbs, £2 4 0; a violin, by Hart and Son, 1893, fine copy of a long Strad, with case and bow, silver mounted, £35 10 0; a violin, by J. B. Vuillaume, £41 10 0; a violin, by J. B. Vuillaume, with Hill's guarantee, £29 10 0; a viola, by J. B. Vuillaume, with Hill's guarantee,

£20 0 0; an Italian violin, by Joseph Guarnerius, Cremona, 1740, £41 0 0; an Italian violin, by Francesco Ruggeri, Cremona, 1648, purchased by the late owner from Panormo in 1825, £28 0 0; a violin bow, by François Tourte, silver mounted, £10 0 0; an Italian violin, by Nicolaus Amati, dated 1648, £39 0 0; a violin bow, by Panormo, £1 2 0; a violin bow, by Panormo, £1 8 0; a violin, by Antonius Stradiarius, Cremona, dated 1720, 3/4-size, yellow amber varnish, back in two parts, £46. The peg-box terminates in a shield instead of the usual scroll. This instrument was brought from Italy by Luigi Tarisio about 37 years ago, and became one of the Gillott collection, and on this collection being sold was purchased by the late George Chanut; it again goes into the possession of the Chanut family, Mr. G. A. Chanut of Manchester, being the purchaser at this sale. A violoncello bow, by François Tourte, with guarantee by Gand and Bernardel, £5 5 0; a violoncello bow, by Tourte Ainé, £2 15 0; a violoncello bow, by Voirin, £3 0 0; an Italian violin, by Francesco Ruggeri, of Cremona, dated 1694, £54 0 0; a violin, labelled Giovanni Paolo Maggini, £31 10 0; a viola, by Joseph Guarnerius, filius Andrae, of Cremona, 1709, with velvet-lined case, £8 10 0; an old Italian violin, of the Bolognese School, with Hill and Son's guarantee, £19; a violin, by Thomas Kennedy, London, 1832, in case, £9; a violin, by Jean Baptiste Vuillaume, with case and bow, £42 10 0; a violoncello, by Peter Walmsley, dated 1717, £10 10 0; a violin, by Stainer, £15 10 0; a violin, by Saloman, Paris, in case, £11 11; a violin, by Richard Duke, Jun., £3 10; an Italian violin, by Jacintus Santagiullana, fecit Venetia anno 1830, with case and bow, £25; a violin, by Antonius Gibertini, of Parma, in case, £20.

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

"DICTIONARY OF FIDDLERS."

To the Editor of THE STRAD.

SIR,—In Mr. Hodgkin's letter under the above heading, in your December issue, after dealing with the subject from the 'cellist's point of view, he says: "I have not gone into the question of violinists, but do not doubt that comparatively few fiddlers of this class have escaped Mr. Clarke's net." But I am disposed to think that violinists are not any better treated than 'cellists, for, after a hasty skimming of the book, I find the following names not mentioned:—Arditi, Armingaud, K. L. Barghere, Jean Becker, Burmester, Burnett, De Ahna, Dengremon, Dittersdorf, Dreyschock, Eberhardt, Gompertz, Haddock, Hann, Heckmann, Hégar, Hess, Hilf, Hofmann, Holländer, Jensen, Kopecky, Laub, Marsick, Marteau, Massart, Waldemar Meyer, Tivadar Nachez, Naret-Koning, Ondricek, Pollitzer, Prill, Ries (of the "Pops."), Rivarde, Röntgen, Seifriz, Simonetti, Straus, Tours, César Thomson, Teresina Tua, Gabrielle Wietrowitz, Johannes Wolff, Ysaye, Zajic,—to say nothing of a host of smaller fry. So 'cellists will not have all the grumbling to themselves!

Yours truly,

A. L. A. M.



Le Messie (1716).
Ashmolean Museum,
Oxford

ever since; but the growing demand for instruments from then on made more than one unscrupulous dealer abuse this practice, and many a genuine label has found itself inside a cheap fiddle; so do not be carried away by the last name on the label. The authenticity of instruments sold at auction is very difficult to judge. A famous auction house has given some guide-lines to the unwary bidder, namely that, *by* is in their opinion the work of the named maker; *ascribed* to is a traditional attribution which need not be correct; *attributed* to indicates an instrument with a certificate, which also need not necessarily be genuine; *school of* means a follower of the maker; *workshop of* means possibly under direct supervision; and *labelled* need not be the maker's work, but bears his name on the label. From this information you can judge how important it is for you to consult an expert, or someone who has had the opportunity to handle many instruments.

The art of instrument- and bow-making was passed from father to son (never daughter) and there were, for instance, seven makers in the Amati family, twelve in the Guadagnini, eight in the Guarneri, and nine makers in the Gagliano family, as well as six Forsters, five Ruggeris, and four Testores, to mention just a few of the most famous lines of family makers who made instruments over a period of a hundred and fifty years; and not all the makers in the same family made the same degree of excellence in dimensions, or even varnish, and of course they differed tonally. An instrument with expertly repaired cracks can sound better than one in mint condition, if there is such a one, such as the *Messie* Stradivari made in 1716, which was given with a large collection of instruments by W E Hill & Sons, to the Ashmolean Museum in Oxford. This violin has never been played on publicly and it looks like a new red Vuillamme to me and has a story about it, which I will tell you some other time. Giuseppe Guarneri was making his celebrated 'del Gesù' violins, and those of Antonio Stradivari had already become famous and were actually fetching the high price of about £4—twice as much as was usually paid; and even more if they were ornamented in any special manner by inlaid plates of pearl or ivory.

To return to the sale of 1895, after you have read the prices realised, did I hear you say 'That's all very well, but in those days a farthing was worth something'. Well it was, but to return to Lot 1, a viola by Vincenzo Panormo which went for £9.10s and taking into account the farthing, how does that compare with a similar one which realised £4,200 last year? What about an Andrea Guarneri for £6.15s, when one went for £21,000 in 1979? A Gagliano with case and bow, then sold for £22, fetched £14,000 last year. If I research any more this story will never end, so I will only mention the most illustrious name of all makers, that of Antonio Stradivari, who died at the ripe old age of ninety-three. He is reputed to have made over a thousand instruments, of which there are at least two thousand in America alone. You will have read that in that sale a Stradivari violin made £78 complete with original Italian case. This case was probably made by Stradivari and was of leather; I have seen one, and it was well studded all along the outside. In 1971 a Stradivari violin went for £9,000, and in 1976 the 'Prince Uchtomsky' fetched £37,975, and in the same year, both in America, the 'Mackenzie' Strad sold for £50,632. In 1977 £41,800 was paid, and a few years ago the 'Lady Blunt' was sold for £84,000 and in 1979 the 'Regnier' Strad made £96,000.

Although there is not a Strad cello mentioned in the 1895 sale I



Cello by William Forster (1764–1824) made for the Prince of Wales

was offered one in 1944 for £600. In 1975 one went for £50,000 and the record for one made in 1719 in his 'golden' period was sold here for £145,000 in 1978. As Forster is mentioned in the sale, I took this photograph of a Forster cello made for the Prince of Wales in the early nineteenth century, bearing the coat of arms of the King, and the Prince of Wales's feathers behind the tailpiece. It is in the possession of W E Hill & Sons of Great Missenden.

What is most interesting in reading through this sale list is the low importance given to bows. You will read frequently of a violin or cello sold with bow or bows in with the Lot, as if they automatically went with the instrument, which of course they do, but were of little value, just like the case. What about a gold and tortoise-shell mounted violin bow for £3.15s? I think we realise today that the success of a bow depends just as much on its purity as a vibrating body as does the instrument itself, and that it must vibrate in absolute uniformity throughout its length. The distribution of weight and the elasticity of the stick make the 'feel' right for every individual player. Bows fetch astronomical prices these days, but Françoise Tourte, the Prince of bow-makers, did not realise very much in the 1895 sale: a violin bow £10, a cello bow £5.5s, and the father of François £2.15s. Years ago I was playing in Bradford with the Prometheus Ensemble and was offered a Tourte cello bow for £200. I showed it to all my colleagues, but nobody suggested that I should buy it at that price. First, £1,400 then, £4,500 and more recently £11,000 was paid for one. In 1977 Hill's made twenty-five bows to celebrate the twenty-fifth anniversary of the reign of Queen Elizabeth II. They made fifteen violin bows, five viola bows and five cello bows. I have one of the cello bows. It came in a silver-mounted mahogany case, and the tortoise-shell frog has a crown and 'E II R' on it, and an oval silver mount on either side, with 'Silver Jubilee 1977' on one side, and the number on the other. It is beautifully engraved, and the screw is of mother-of-pearl with silver engraving.

Who is to say that an instrument or bow in perfect working order is over-priced today? They are priceless, and their like will never be repeated. Compare these prices with pictures, and works of art which fetch millions of pounds today, and which are only ornamental and decorative. Instruments are not only perfect works of art but are also the means by which we can earn a living. I do not think that any price is too high, but that is so easy to say.

In conclusion, if you had bought one of the instruments you would want some strings; so how about going to Chanot's who sell 'tested violin strings that give perfect fifths, stand well, and are used by the principal solo player'? 'E string 4d, A string 4d, D string 5d, G string 1s 6d. A set gauged to match 2s 6d. Orders must be accompanied by remittance and 1d stamp extra for postage.' Or you could go to J P Guivier & Co, who have violin, viola, cello, double bass, harp, zither, guitar and banjo strings from 1d upwards. Now you will want lessons, so you had better go to the Tavistock Violin Academy. 'Lessons of twenty minutes, one lesson weekly for term of twelve weeks: £1.10s' You may as well buy a Patent walking-stick music stand too: 6s 6d.

In the 1972 Summer issue of the *RAM Magazine* I was happy to write about three recently retired members of the office staff who had served the Academy so well and so long. A fourth name might then have been included were it not for the fact that he was still



Photograph by Douglas Hawkridge

**Joyce Britton
1908–81**

Guy Jonson



busily engaged in the day-to-day functions of the Accounts Department: none other than Edward Bednarz who in 1922, at the age of fifteen, came to the Academy as junior office boy, and who rose to be Chief Cashier until his retirement in 1973. After a short illness he passed away on 21 April 1981.

'Ben', as he was known to all his friends and associates, was born of Polish parents in Vienna in 1907. Although he came to England at an early age, one likes to think that the music of pre-first World War Vienna inspired him to play the violin. I well remember in the 1930s Ben's band playing for the annual Students' Balls, and what a splendid band it was! For several years he gave invaluable service to the RAM Club, handling subscriptions and accounts until finally relinquishing his duties in 1978.

His unfortunate asthmatic condition caused increasing bouts of suffering, yet he presented at all times an unruffled and equable disposition. He will certainly be remembered for his unfailing courtesy and consideration by his contemporary colleagues now, alas, inevitably diminishing in number.

The sudden death of Joyce Britton, who had been unwell for some months, nevertheless came as a great shock to all her many and wide-spread friends. She became one of the first Associate Members of the RAM Club upon the death of her husband Frank, who many will remember as a fine pianist and member of the professorial staff from 1936 to 1970.

Joyce trained as a singer and was a student at Trinity College of Music, where she gained much insight into the hazards which beset the life of a professional musician, and in particular with each passing year the ever-increasing difficulties that confront students in their day-to-day existence.

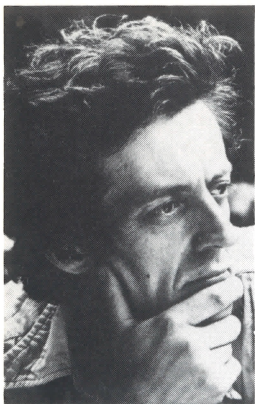
Because she and Frank were very sensitive to the needs of young musicians and had found things none too easy themselves in their early days, when they were in the position to be of practical assistance together they founded a Trust Fund from which, initially, was purchased a number of pianos which were loaned free of all costs to principal-study pianists. After Frank's death this fund was increased, and Joyce administered what is known as The Ludgate Trust to the benefit of countless young musicians, most of whom were closely connected with the Academy. No one will ever know the extent of her kindness and the range of her help to those in real need; and those critical occasions when she came to the rescue will remain veiled, remembered with real gratitude only by those concerned. In addition to this she 'took in' over the years many students unable to find living accommodation, and made their welfare her personal concern.

She was one of those 'larger than life' persons who are quite irreplaceable—a great force for good, a loving and loyal friend, a person of character. Perhaps the truest thing to say about her is to quote a remark she once made: 'I find as I grow older in a world of changing values that I can no longer worry about them but just carry on to do the best I can according to my own conscience'.

The death of Cornelius Cardew in a road accident last December at the age of forty-five has robbed our musical life of one of its boldest and most original contributors. Cardew's considerable artistic achievements were never fully recognised in his own country, but it is a measure of his international status that the overwhelming sense of loss and tragedy has extended far beyond

**Cornelius Cardew
1936–81**

John Tilbury



**Tom Hammond
1908–81**

Denis Dowling

his immediate circle of friends and relatives to many parts of the world.

Cardew received his musical training at the RAM, and subsequently studied and worked with Stockhausen in Cologne, assisting the latter in the composition of *Carré*. However, a more important influence during this period was the American *avant-garde*, in particular the music of John Cage, and Cardew produced a number of highly sophisticated indeterminate compositions which already displayed, albeit in an abstract and intellectualised fashion, that concern for ideas of freedom and democracy which was to inform his entire output. In the second half of the sixties he temporarily abandoned conventional notation to apply his considerable talents as a graphic artist to the creation of *Treatise*—193 pages of brilliantly conceived interrelated graphic elements which he hoped would ‘point towards a way of making music’. Cardew complemented this experiment in new notation by joining the improvisation group AMM which became probably the most influential music-making of its kind in Europe.

Cardew’s distaste for New Music élitism and his awareness of the essential social nature of music led to the formation, in 1969, out of his Morley College composition class, of the Scratch Orchestra. His idea was to write, and encourage others to write for anyone who loved and needed music. *The Great Learning*, a monumental multi-media work, was the artistic embodiment of this idea and is arguably his finest achievement.

Cardew suffered adversity throughout his life because of the uncompromising stand he took on many musical and social matters. In the truest and best sense he was a man of principle whose respect and concern for people and their condition led him inevitably beyond music-making into political activity to serve the cause of Socialism. His music underwent a change and for the last ten years of his life he grappled with the problem of music for Socialism, and it is part of the tragedy that he was, I believe, on the brink of finding a valid and meaningful solution. My last memory of Cornelius was at an anti-fascist concert only a week before he died, where he was playing the piano, accompanying and singing to a packed audience in a community hall in Camden Town. Many members of London’s ethnic groups were in the audience and participating. It was a far cry from the international festivals of contemporary music where he had begun his career but it was the path he had consciously chosen, to force his music into life in a way that would inspire any young composer for whom composition is something more than the manipulation of sound.

The death of Cornelius Cardew signals the end of an era, but embedded in the legacy he has left us are the foundations of a musical future upon which kindred spirits will surely one day start to build.

Tom Hammond, who died on 14 October aged seventy-two, was the longest serving member of the music staff of the Sadler’s Wells/English National Opera, and will be remembered with affection and gratitude by past and present members of those companies as well as by many others in the world of opera. He was invited to join Sadler’s Wells in 1946 by the opera Director, James Robertson, as a répétiteur. Subsequently he became head of music staff and then personal assistant to the Director (by that time, Norman Tucker). After the company’s move to the London Coliseum in 1968 he was appointed music consultant, a post



Photograph by Donald
Southern

**Sir Gilmour Jenkins
1894–1981**

Ursula Vaughan Williams

which he held until August 1980 when illness terminated his working career.

A first-rate musician and accompanist, with a truly encyclopaedic knowledge of opera and singers, Tom Hammond was one of the guiding spirits of the Sadler’s Wells Opera during the vital period of its post-war development, and there can be few British singers of the last three decades who do not have cause to be grateful for, or who were not in some way influenced by, his coaching, wisdom, or advice. He also taught at the Royal Academy of Music (from 1961) and the London Opera Centre.

In the early post-war years he was much involved in the organisation of lectures and opera performances in schools, colleges, and town halls both in and outside London. This work placed a considerable extra burden on an already busy life at Sadler’s Wells and was mainly carried out in what were supposed to be his leisure hours, with much of the preparatory work being done on train journeys between London and Colchester, where he was then living. He was always able to persuade singers, often for little or no reward, to give their time for these performances.

He was always on the lookout for and anxious to encourage new talent and in his audition files he kept meticulous details of the many hundreds of singers who had auditioned for the company in the hope of making a career in opera. This work often took him abroad, where he was also in demand as an adjudicator in international singing contests.

In addition to his musical skills Tom Hammond was a proficient linguist and spoke fluent French, German and Italian. This ability encouraged him to embark on an additional career as a translator, and his many translations are perhaps his greatest lasting contribution to the cause of opera in English, of which he was always a staunch supporter. This aspect of his work often involved visits to libraries and museums in search of authenticity, and he was never happier than when engaged on some translation which necessitated a visit to the archives of La Scala, Milan of the Opéra in Paris, a city he loved and which he regarded as his second home. His translations include *Luisa Miller*, *Count Ory*, *The Thieving Magpie*, *Salome*, *The Force of Destiny*, *Orpheus*, *Fidelio*, *Il Trovatore*, and *Nabucco*, the last two in collaboration with Norman Tucker.

His death came after a long illness, the discomfort of which he bore with great courage, and he will be sadly missed.

[Reprinted by kind permission of the Editor of *Opera*—Ed.]

Thomas Gilmour Jenkins was born on 18 July 1894 in Radnorshire, a part of the country he remembered well from expeditions with his father into the hills and along Offa’s Dyke. Both his parents enjoyed taking part in local music-making, and he inherited a good baritone voice from his father as well as a knowledge of oratorio and the repertoire of the local choral society.

He was educated at Rutlish School, and did well enough to look forward to a chance of a place at an University. His father died in early middle age, and it became necessary for Gilmour to undertake the main support of his mother and younger brother. The family had, by now, moved to South London, so he was able



to pursue his further education at evening classes at London University, and there to obtain his BSc. The habit of diligence served him well, for after the war, in which he was wounded, and in which his distinguished service in the Royal Artillery gained him a Military Cross and bar, he entered the Civil Service. At that time entrance examinations were waived for young officers with a fine war record. He joined the Board of Trade and by 1937 he was a Principal Assistant Secretary, having been British Government Delegate in the maritime sessions of the International Labour Organisation at Geneva in 1935–6. At the outbreak of the war in 1939 he was appointed Second Secretary to the new Ministry of Shipping, and later he became Deputy Secretary on the shipping side of the Ministry of War Transport. This involved tremendous and varied responsibilities, which he met with courage, wisdom and practicality. After the war, he received many foreign honours, notably from Denmark, Norway and Holland, and formed warm and lasting friendships with colleagues from those countries. He was seconded as Secretary of the Control Commission for Germany and Austria, and when this became the responsibility of the Foreign Office he was appointed Joint Permanent Under Secretary of State in that Department.

When he visited Vienna in this capacity he was deeply impressed by the Austrians' passionate anxiety to rebuild their opera houses, a priority they put before their other needs, and one with which he was deeply sympathetic. When his friend Lord Hurcomb retired in 1947, Gilmour Jenkins was recalled to the Ministry of Transport to succeed him as Permanent Secretary, a post he held until his retirement.

Parallel with his professional life, his musical life had been full of variety. While he lived near Farnham in Surrey, he was involved in many of Susan Lushington's musical projects—in open-air performances of *Comus* and other works, as well as in conducting his own choral society, starting the Bourne Music Club, and competing, both as conductor of his choir and as soloist, in the Petersfield Festival, in which both he and they had many successes.

Among the war-time temporary civil servants, Gerald Finzi came to work in his ministry, and was much reassured when he discovered that he was a composer known and admired by his Permanent Secretary. It was through Gerald bringing him to one of my parties in early 1945 that Gil met Ralph Vaughan Williams, Maud Karpeles, Howard Ferguson, Jean Stewart, and others who soon became friends of his. He was best man at Ralph's and my wedding, and, as his family had moved to Essex, he used to stay in our house from Mondays to Fridays.

He became involved in many musical activities, and after his retirement in 1959 he gave a great deal of his time to them and his presence and practical experience were greatly valued. He continued to be active in maritime affairs and to chair or preside over international conferences. He was Chairman of the RVW Trust from its earliest days until 1977. He was the first Chairman of the LPO Society, on the Board of the EFDSS, and it was under his Chairmanship that the first Gulbenkian Report on music (*Making Music*, 1965) was achieved.

In 1956 he joined the Governing Body of the RAM. Sir Thomas Armstrong, the Principal, was an old friend of his, and he much enjoyed the work and the friendships that came with this appointment. In 1967 he became Chairman of the Governing

Body, in 1968 he became an Hon FRAM, and in 1973–4 he enjoyed being President of the RAM Club. After his eightieth birthday he gave up his Chairmanship, but he was delighted with the honour of being elected a Vice-President of the RAM.

He suffered from a stroke soon after this, and his health deteriorated. After his wife's death in 1976 he left Colchester and lived in retirement at Wadhurst. He faced the last, quiet years with courage, and as he became frailer and his memory deteriorated, he accepted his diminished world, finding sustenance in small pleasures, and in the affection and support given by his family and friends.

The portrait at the RAM shows him as an old man, but it recalls to those who knew him a lively character, wise, outspoken and very positive about those things he knew to be right as well as constructive in opinion about how they should be achieved. He had made a part of the history through which he had lived, both in the world of public affairs and in the world of music, and he had enjoyed each as fully as he had worked for each.

The Rt Hon Sir Alan Lascelles 1887–1981

Sir Thomas Armstrong



Photograph by Associated Press Ltd

Sir Alan Lascelles was appointed a Director of the RAM in 1955, was Chairman of the Board of Directors from 1959 to 1961, and Vice-President from 1961 to 1967, and although this responsibility was among the less exacting ones in his long and active life of public service it was not one that he took lightly. His interest in the Academy and its problems was close and well-informed, and he had definite ideas about its obligations and the means it was allowed for their fulfilment.

Sir Alan was regular in attendance at concerts and was a critical listener, quick to discern real talent and to see through performances that were facile or superficial. This was not surprising, since he was a good musician himself, and had heard all the finest artists of two generations. In discussion with the Principal about policy and persons he asked many searching questions, and if he gave advice it was based on wise judgement and a discerning experience of men and women and affairs.

The circumstances of his career had brought Sir Alan Lascelles into close contact with many interesting people in all walks of life, and he moved with ease and enjoyment among all sorts and conditions of men. Although a model of discretion, he could sometimes be persuaded, especially in later years, to talk about the past and the people he had known, and his comments were profoundly interesting. To a person with Oxford associations his memories of pre-1914 undergraduate life were fascinating. He was one of the last survivors of the brilliant generation of Balliol and Trinity men that included Raymond Asquith, Ronald Knox, Julian Grenfell, Harold Macmillan, and Patrick Shaw-Stewart, most of whom were killed in the first war; and a good deal of that old European civilisation lingered on in his style and outlook.

His example was helpful to younger men, partly because he was too unpretentious himself to apply any influence. But only an insensitive nature could resist a personality so modest and distinguished, and Sir Alan's influence, however unconsciously exerted, was felt by many persons and in many societies.

Reviews of new Books and Music Paul Steinitz: *Performing Bach's Vocal Music* (Addington Press, RSCM/Mowbray, £2.95)

A book of this kind would have been most invaluable to the writer of this review and probably to the author when they set out

William Cole

conducting choral societies in the 1930s. Not that one can foresee every difficulty and it is sometimes better to learn from one's mistakes, but there is much useful information that would save a present student many hours of research. The chapter headings show the scope of the book: Repertoire; Performing material and how to obtain it; Interpretation; Soloists; Orchestra; Rehearsing the choir; Rehearsing the orchestra. The advice is of a helpful, practical nature and although the book is small, it is tersely written and, like Dr Steinitz's rehearsals, it concentrates on essentials. The appendices give detailed information on the cantatas, including the instrumentation of each, who the various publishers are and which cantatas are suitable for the choir to replace the soloists. The latter is a very practical point because the use of a soloist for, perhaps, one recitative, makes a performance uneconomic, to say nothing of the extra orchestral fees for *obbligati* on unusual instruments. Space forbids much quotation but I give that on the choice of tempi: 'A tempo is demonstrably too fast if singers or players cannot negotiate the notes clearly, the phrasing sounds rushed or breathless, the effect is blurred because of resonant acoustics or the mood... destroyed. A tempo is too slow if it is the cause of laboured phrasing and if it gives an effect contrary to the mood or style demanded by the words'. Having worked with Dr Steinitz for thirty years and conducted choirs for over fifty, I can appreciate the distilled wisdom that appears throughout this book.

Guy Jonson

Joan Last: *Freedom in Piano Technique* (OUP, £3.95)

Joan Last's little book (eighty pages) contains within its covers a condensed epitome of sound basic technical advice complementing her previously published *Freedom Technique Books* (numbering three). She writes as she speaks, in a simple and straightforward manner so that there is nothing ambiguous or unclear in what she states; and the numerous musical excerpts exemplifying the technical matters in question are very well chosen. Where she incorporates ideas of others she generously acknowledges the source. The Appendix entitled 'A brief résumé for Teaching Diploma candidates' is not only informative but of real value for the candidate who is unaware of what to expect in this department of the examination. I can thoroughly recommend this book because it makes the young and less experienced player think and it can clarify the ideas even of those more experienced teachers.

Robin Golding

Barrie Hall: *The Proms and the men who made them* (Allen & Unwin, £8.95)

The Promenade Concerts started nearly ninety years ago and they are still going strong; but they very nearly came to grief in 1980, after the Musicians' Union decided on strike action when the BBC announced its intention to disband five of its eleven house orchestras, and that tense period when the outraged feelings of musicians (not only in this country) were repeatedly baulked by the intransigent attitude of the BBC's top management provides the climax to this book by the former Publicity Officer of Radio 3.

In the course of some 200 pages, and with the help of numerous illustrations, Barrie Hall tells the story of the remarkable enterprise which began in 1895, when Robert Newman, Manager of Queen's Hall, with the philanthropic Dr George Cathcart (who understood singers and championed the introduction into England of the lower Continental pitch, and himself paid for the

new wind instruments necessitated by the change) as financial backer, and with the young Henry J Wood as conductor—who, by the end of the first season, had 'emerged as a pathfinder, the first English conductor decisively to break the foreigners' domination of our concert halls and opera houses'. Initially, Wood performed eight hours' orchestral music a week, and rehearsed it in six; he was plagued by the prehistoric 'deputies' system (it took him nine years to break it); yet between 1895 and 1927, when the BBC took over the running of the Proms, he performed some 10,000 works. He pioneered new music by Rachmaninov, Sibelius, Mahler, Bruckner, Debussy, Vaughan Williams, Delius, Ravel, Schönberg and Stravinsky, and championed young artists: Backhaus, for example, made his Prom début in 1907, aged seventeen, with appearances at no less than nine concerts.

For the years 1933–4 the author draws on the private diary of the young Felix Aprahamian, which offers an intriguing 'inside' view. The BBC's withdrawal in September 1939, (a year after Wood's Jubilee Concert, which included the first performance of Vaughan Williams's *Serenade to Music*, with Dame Eva Turner, ninety on 10 March this year, as one of its sixteen soloists) was followed by a brief interregnum during which the Proms were operated under the auspices of the Royal Philharmonic Society and Queen's Hall was bombed (on the night of 10/11 May 1941, after a performance of *The Dream of Gerontius* under Malcolm Sargent; the next night's concert was given in a packed Duke's Hall, half an hour later than the advertised time). The BBC took over again in 1942; the Proms moved to the Royal Albert Hall; and after Sir Henry's death (on 19 August 1944, just over a week after the Jubilee Prom he should have conducted) Sir Adrian Boult and Basil Cameron became joint conductors.

The relative lack of novelty in the programmes during the years when Sir Malcolm Sargent was chief conductor (1950–9) does not escape criticism, nor does the less attractive side of his personality; but his immensely courageous appearance at the Last Night in 1967, when he knew he was dying, is most movingly described. The revolutionary broadening of the scope of Prom programmes during the régime of Sir William Glock (1960–73)—during which Glyndebourne Opera made its first appearance (with *Don Giovanni* in 1961), the Amadeus Quartet, wearing white tuxedos, were the first string quartet to appear (in 1964), and Proms were held at Covent Garden, Westminster Cathedral, the Round House and elsewhere—and which has continued under his successor Robert Ponsonby, though both of them have often been criticised, is here rightly praised for continuing to make the Promenade Concerts 'the greatest music festival in the world'. This is a fascinating, fair-minded, candid, thorough, and eminently readable book.

C F Colt, with Anthony Miall: *The Early Piano* (Stainer & Bell, £22.50)

The collection of old keyboard instruments (predominantly pianos) known as the Colt Clavier Collection, at Bethersden in Kent, is probably the biggest of its kind still in private hands. It has been built up over the last thirty-five years or so by C F Colt, who has personally restored the instruments (totalling about 130) to playing condition: many of them have been used in recordings and broadcasts. Mr Colt produced a modest, 24-page, catalogue

many years ago; now we have a lavishly illustrated 160-page book giving detailed descriptions of thirty-six instruments, from an elegant five-octave fortepiano made by Matthäus Heilman in Mainz about 1775 to an elaborate and ornate seven-octave grand made by the London branch of the firm of Erard in 1868. In addition to pianos of various shapes and sizes—grand, square, and upright—there are descriptions of two harpsichords, by Kirckman (1781), and by Shudi & Broadwood (1790), and of a claviorganum by Merlin (1784). The pianos include two of the three ornate instruments made by Kirckman, Tomkison and Broadwood for the Royal Pavilion in Brighton in 1820–1.

Each instrument is splendidly photographed in colour (there are other monochrome photographs) and described in Mr Colt's affectionate if sometimes rather quirky prose (the exact extent of Anthony Miall's contribution to the book is not stated); useful information concerning precise measurements, compass, fittings, and other features is also tabulated in each caption. There is a seven-page, rather capricious, historical introduction and some useful appendices, including an excerpt from Hummel's *Elementary Instructions* of 1827 ('How to play'), advice on re-stringing, tuning, maintenance, dating, etc, and a glossary of technical terms; but, regrettably, no index.

Benjamin Britten: *Prelude and Dances* (Boosey & Hawkes, £12.50)

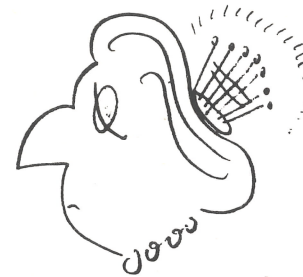
Lennox Berkeley and Benjamin Britten: *Mont Juic* (Boosey & Hawkes, £3)

Britten's only venture into full-scale ballet is represented here by a suite drawn from *The Prince of the Pagodas*. It is in so many ways a fine piece of work (though it has its detractors) and it really is extraordinary that it has remained neglected for so long. True, to mount a complete production of the work (which lasts some 125 minutes) would be costly but the suite as presented here lasts only 29 minutes and has many enjoyable and idiosyncratic moments of pure Britten to delight both the ballet and the music enthusiast. Detractors of the piece point to the rather overpowering influence of Tchaikovsky (especially that of the *The Sleeping Beauty*) and the sectional nature of the work. However, for all that, the music has a spontaneous feel and a range of dynamic colour and melodic invention that would have delighted Tchaikovsky, to say nothing of Prokofiev and the Stravinsky of *Apollon Musagète*—whose neo-classic textures it sometimes resembles. I would venture to suggest that a further suite of pieces could be rescued from the complete score. There is far too much good music here for it to lie unperformed. The second score from Boosey & Hawkes is a four-movement suite of Catalan dances based on melodies heard by Britten and Berkeley whilst they were attending a festival of contemporary music in Barcelona in 1936. The piece was jointly composed (though neither composer was prepared to say who did what) and is expertly scored—as one might expect.

Gerald Hendrie: *Five Bagatelles for piano* (Stainer & Bell)

A neat set of pieces—showing good textural contrasts and a reasonable piano style. The only aspect that I found disturbing was the lack of a real sense of harmonic purposefulness; the idiom seemed to me to be neither one thing nor the other.

LONDON MUSICAL FESTIVAL



CONVENT GARDEN



MALRIGALS AT HAMPTON COURT



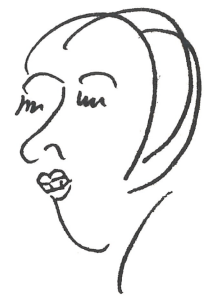
CHAMBER CONCERTS



TOSCANINI CONCERTS



FIREWORKS ON HAMPTON HEATH



VISIT TO STRATFORD-ON-AVON



THE DIRECTOR

Sir Anthony Lewis writes: 'Herbert Murrill, as all who knew him will testify, had a marvellous sense of humour and a very skilful pencil. We worked together for the BBC in the 1930s and his sketches and doodles during solemn committee meetings were a constant joy and did much to revive flagging spirits. These delightful examples are typical of his style and I am so glad that they have "unexpectedly" survived.'

Notes about Members and others

Eric Fenby has recorded all the music of Delius that he was responsible for taking down from dictation during the six years he spent as amanuensis to the blind and paralysed composer. The works, recorded on a two-disc album entitled 'The Fenby Legacy', under the auspices of the Delius Trust (Unicorn-Kanchana DKP 9008-9), include *Songs of Farewell*, *Idyll* (soloists Felicity Lott and Thomas Allen), *Fantastic Dance*, *A Song of Summer*, *Cynara* (Thomas Allen), the Prelude to *Irmelin*, *A Late Lark* (Anthony Rolfe Johnson), *La Calinda*, *Caprice and Elegy* (Julian Lloyd-Webber), and *Two Aquarelles*, and the Royal Philharmonic Orchestra and the Ambrosian Singers are conducted by Dr Fenby. The issue was one of thirteen classical recordings issued in 1981 chosen for *Gramophone* Record Awards.

Simon Rattle's contract with the City of Birmingham Symphony Orchestra has been renewed for three years, until 1984.

Michael Bush conducts a performance of Bridget Fry's *A Little Cantata*, a setting of poems by partially sighted children for unison choir and instrumental accompaniment, in which the performers are all handicapped or disabled, on a seven-inch record (MB 100) issued by the National Council for Special Education (Merseyside Branch).

Since his retirement from the Associated Board of the Royal Schools of Music in 1974, Dr William Cole (who was a student at the RAM from 1928 to 1935 and a professor from 1945 to 1962), apart from continuing his musical activities, chiefly at the Queen's Chapel of the Savoy, has also continued his study of stained glass. For his research he had been made a Fellow of the Royal Society of Antiquaries, which has recently published his article on 'Glass-paintings after Heemskerck in England'. He has had several articles in *The Antique Collector* (one in course of publication is entitled 'Bierscheiben'), and he also writes for *The Connoisseur*. He has two other articles in the press, one on Netherlandish glass in Nowton Church, Suffolk, and one for the Records of Buckinghamshire on the glass at Addington Church. He is also an editor for the English Branch of the Corpus Vitrearum, which, under the auspices of the British Academy, hopes to publish his catalogue of Netherlandish glass in the United Kingdom, which at present describes more than twelve hundred panels. He has the largest collection of antique stained glass in private hands in the country.

The Birth of Jesus, a musical play by Barbara Sidmouth and Timothy Baxter, was performed in the Queen Elizabeth Hall on 7 December, in a concert promoted by the Friends of Westminster Cathedral in support of the cathedral and its choir school; the producer was Pauline Stuart and the conductor Timothy Baxter.

Michael Ponder devised a concert, given at Leighton House, Kensington on 4 December devoted to the music of Rebecca Clarke (1886-1979) the English violist and composer, whose music has been described as 'full of sensuous intoxication and love of life'. Ursula Vaughan Williams, who was a personal friend, read from her colourful memoirs, and the performers included Graham Trew (baritone), Raymond Owens (violin), Michael Ponder (viola), George Ives (cello), and John Alley (piano).

William Houghton and Clara Taylor have completed a long series of recordings for the Associated Board syllabus for trumpet, including complete performances of the concertos by Haydn and Hummel. The cassettes and the accompanying handbook will be available in the spring and will be distributed world-wide.

Distinctions

Knight Bachelor

George Thalben-Ball, CBE, Mus D, Hon RAM, FRCM, FRCO, FRSCM

CBE

Meredith Davies, MA, B Mus (Oxon), Hon RAM, FRCM, FRCO
John Manduell, FRAM, Hon FTCL, FRNCM
Kendall Taylor, FRCM, Hon RAM

Hon D Mus (Leicester)

William Alwyn, CBE, FRAM

Hon D Mus (Bucknell, Pennsylvania)

Christopher Rowland

Birth

Hall: to Martin and Angela Hall, a son, Simon Joseph, 11 June 1981

Marriages

Hale-Day: Noel Hale to Freda Day, 31 October 1981
Patterson-Wilson: Paul Patterson to Hazel Wilson, 12 December 1981
Teed-Perry: Roy Teed to Jennifer Perry, 30 December 1981

Deaths

Hervey Alan, OBE, Hon RAM, FRCM, 12 January 1982
Cornelius Cardew, FRAM, 13 December 1981
Margaret Donington, FRAM, 16 December 1981
Florence Down, November 1981
Professor Willis Grant, D Mus (Dunelm), Hon RAM, FRCO, 9 November 1981
Dorothy Howell, FRAM, 12 January 1982
Alec Robertson, MBE, FRAM, 18 January 1982

RAM Awards

LRAM Diploma, December 1981

Piano (Performer's) Nicola Losseff
Piano (Teacher's) Nicola Campbell, Susan Eveson, Christopher Foreman, Douglas Hewitt, Karen Kingsley, Steven Naylor, Hilary Rowlands, Angela Symcox, Nicholas Walker
Organ (Teacher's) Andrew Pink
Singing (Teacher's) Lynton Black, Jayne Bull, Robert Faulkner, Elaine Tredgett
Violin (Teacher's) Heather Bradshaw, Toni Britten, Rachel Browne, Vickie Ann Ringguth, Anthony Whitehurst
Viola (Teacher's) Howard Hall, Vanessa Malden
Cello (Teacher's) Juliet Burden, Judith Chapman, Philippa Eggington, Julie Graham-Evans, Hilary Taylor
Double Bass (Teacher's) Rhiannon Williams
Flute (Teacher's) Caroline Body, Deborah Salt
Clarinet (Teacher's) Julie Holland, Peter Seago
Bassoon (Teacher's) Claire Richardson
Trombone (Teacher's) Gordon Graham
Timpani and Percussion (Teacher's) Penelope Roberts

RAM Club News

Jeffery Harris

The Annual General Meeting of the Club was held on 3 November. Our retiring President took the Chair for the last time, lending his customary wit to the occasion, and welcoming our new President, Lady Lewis. Thank you, Christopher, for the efficiency and conscientiousness with which you have carried out your year of office, and the interest you have shown in the Club and its activities. It has all been greatly appreciated by the

members. Officers of the Club, as passed by the Meeting, are as follows:

President Lesley Lewis

Vice-President Christopher Regan

Honorary Secretary Jeffery Harris

Assistant Honorary Secretary Henry Cummings

Honorary Treasurer Wilfred Smith

Auditors Messrs Gane, Jackson & Walton

The four members elected to the Committee were Jean Anderson, Evelyn Barbirolli, Kenneth Bowen and Hamish Milne. I look forward to working with them and to hearing their ideas over the next three years. Grateful thanks are due to the retiring Committee members for their help and support over the last three years: they are Fiona Cameron, Jean Austin Dobson, Philip Jenkins and Arthur Pritchard.

Following the AGM we had the Social Meeting, which was a Memorial Concert for Vivian Langrish, and it was gratifying to see so many members and ex-students of Viv's present. The concert was organised by David Willison, to whom special thanks are due for the very considerable amount of work this entailed, particularly as his plans went awry at the last minute and a new programme had to be hurriedly arranged. David and Hamish Milne played Mozart's Sonata in B flat, K 358 for piano duet, and a selection from the *Dolly* Suite by Fauré most beautifully. Keith Puddy and John Streets played the Bax and Poulenc clarinet sonatas brilliantly, to the great enjoyment and appreciation of all present. We are very grateful to them for giving such a wonderful concert, especially at such sort notice.

The Vivian Langrish Memorial Fund stands, at the time of going to print, at £3,670. This is a wonderful response to the appeal: thank you all very much. The appeal is still open in case there is anyone who has not yet given and would like to. Can I remind everyone that the Fund is intended to go towards a first Recital for a deserving student, or recently ex-student, and not necessarily a pianist. Cheques should be made payable to the Vivian Langrish Memorial Fund, and sent to the RAM Club.

Town Members

Alberg, Dr Lella, *85 Prince's Gate Mews, London SW7 2PS*
Biddlecombe, George, *Flat 6, 29 Broadhurst Gardens, London NW6*

Bigg, John, *102 Pickhurst Rise, West Wickham, Kent BR4 0AW*

Dupré, Heather, *19c Abercorn Place, London NW8 8JN*

Ellison, Paul, *37a Evelyn Gardens, London SW7 3JB*

Ellwood, Elizabeth, *42 Fortune Green Road, London NW6*

Freedman, Amelia (Mrs Miller), *14 Cedars Close, London NW41TR*

Naylor, Steven, *Flat 2, 42 Nightingale Lane, London SW12 8TN*

Payne, Iris, *42 Fortune Green Road, London NW6*

Peerless, Mary, 2, 'Ashburton', *118 Richmond Hill, Richmond, Surrey TN10 6RJ*

Stanhope, Frances, *68 Hillside Road, Northwood, Middlesex HA6 1QB*

Waple, Christine, *100 Morton Way, London N14*

Whiley, Anna-Karla, *72 Winn's Avenue, Waltham Forest, E17 5EL*

Country Members

Byrne, John, *52 Spring Street, Wigan, Lancashire*

Edwards, Gwynne, *111 Bargates, Leominster, Hereford & Worcester*

Furness, Alan, *1 Green Cloth Mews, Canterbury, Kent*

Hall, Martin, *10 Lemon Row, Truro, Cornwall*

Hewitt, Pamela, *38 St George's Road, Felixstowe, Suffolk IP11 9PN*

Hickox, Mrs Jean, *5 Walnut Way, Bourne End, Buckinghamshire SL8 5DW*

Jarrett, Anne, *18 Cherry Tree Avenue, DanyCraig, Newton, Porthcawl, Mid-Glamorgan, Wales*

Male, Peggy, *Flat 22, Ritchie Court, 380 Banbury Road, Oxford*

Moggs, Barry, *7 Durham Gardens, Chichester, West Sussex*

Moser, Mrs P, *The Old Stable, 2 St Alban's Road, Reigate, Surrey RH2 9LN*

Oakes, Jeffrey, *31 Duke's Ride, Crowthorne, Berkshire RG11 6NE*

Pratt, Mrs Vera, *Sandy Lodge, Camilla Drive, Westhumble, Dorking RH5 6BU*

Quaife, Mrs P M., *1 Ridgeway Close, Dorking, Surrey*

Rankin, Mrs Marie, *2 Belgrave Crescent, Edinburgh EH4 3AQ*

Rees, J Stuart, *2 The Link, East Dean, Eastbourne, Sussex*

Suart, Richard, *23 Dry Hill Park Road, Tonbridge, Kent TN10 3BL*

Suart, Mrs Susan (née Cook), *23 Dry Hill Park Road, Tonbridge, Kent TN10 3BL*

Swain, Lucina, *24 Park Road, Timperley, Cheshire WA14 5AU*

Wills, Alison, *The Flat, New House Farm, Wivelsfield Road, North Chailey, Lewes, East Sussex BN4 8ED*

Overseas Members

Nishioka, Chiyoko, *31 West 71st Street, Apt 605, New York NY10023, USA*

Parrott, Leonard Gurney *16 Haven Lodge, St George's Junction, St Julian's, Malta*

Student Members

Charlton, Kelly, *37 Fitzgerald House, East India Dock Road, London E14*

Foster, Nigel, *Pine Lodge, 9 Broadlands Avenue, Shepperton, Middlesex TW17 9DJ*

French, David, *Ethel Kennedy-Jacobs House, 23 Champion Hill, London, SE5*

Ho, Angela Wai Chee, *Henry Wood House, 10 Halsmere Road, London SE5*

Jones, Richard, *St Stephen's Vicarage, Coverdale Road, London W12*

Thomas, Christopher, *Henry Wood House, 10 Halsmere Road, London SE5 9LN*

Williams, Anthony, *Ethel Kennedy-Jacobs House, 23 Champion Hill, London SE5*

RAM Concerts

Autumn Term

Symphony Orchestra

1 December

Beethoven Overture 'Die Weihe des Hauses', Op 124

Dvořák Cello Concerto in B minor, Op 104

Brahms Symphony No 4 in E minor, Op 98

Conductor Maurice Handford

Soloist Mark Bethel (cello)

Leader Joseph Rappaport

Chamber Orchestra

9 December

Cannabich Symphony No 69 in B flat

Alterations and additions to List of Members

Finzi Concerto for clarinet and string orchestra
Webern Variations, Op 40
Beethoven Symphony No 4 in B flat, Op 60
Conductor Nicholas Braithwaite
Soloist Stephen Dehn (clarinet)
Leader Julie Monument

Choral Concert

26 November

Beethoven Mass in C, Op 86

Stravinsky Symphony of Psalms

Conductor Noel Cox

Soloists Janet Munro (soprano), Sally Daley (contralto), Antony Rich (tenor), Tom Lines (bass)

Leader Justine Watts

Repertoire Orchestra

11 December

Elgar Introduction and Allegro, Op 47

Elgar Cello Concerto in E minor, Op 85

Borodin Overture 'Prince Igor'

Schumann Overture 'Genoveva', Op 81

Wagner Overture 'Die Meistersinger von Nürnberg'

Conductors Maurice Miles, and Members of the Advanced Conductors' Class: Martyn Saville, Matthew Bale, Flemming Vistisen

Soloists Justine Watts and Frances Blundell (violins), Mary Wright (viola), Graham Brown (cello); Nicholas Cooper (cello)

Leader Justine Watts

Training Orchestra

9 December

Beethoven Overture 'Die Geschöpfe des Prometheus', Op 43

Delius A song before sunrise

Mozart Piano Concerto in A, K 488

Haydn Symphony No 103 in E flat ('Drum roll')

Conductors Maurice Miles, and Members of the First-year Conductors' Class: Martin Hurrell, Martin Smith, Stephen Bull

Soloist Andrew Wise (piano)

Leader Aaron Tighe

In addition to regular lunchtime concerts on Tuesdays, Wednesdays, Thursdays and Fridays a concert was given by students from the Paris Conservatoire on 4 November.

Opera

Stravinsky 'The Rake's Progress'

12, 12, 16 and 17 November

Tom Rakewell Peter Bronder/Jared Salmon

Anne Trulove Susan Bullock/Shirley Pilgrim

Trulove Tom Lines

Nick Shadow Geoffrey Dolton/Charles Naylor

Mother Goose Annemarie Sand/Sally Daley

Baba the Turk Mary Rose Langfield/Helen Willis

Sellem Tomos Ellis/Philip Ball

Keeper of the Madhouse Howard Stapleton

Chorus of Whores, Roaring Boys, Citizens and Madmen

Susan Burgess, Lynne Davies, Deryn Edwards, Gail Mortley, Janet Munro, Tracey Webb, Jane Ford, Judith Russell, Anne Stanford, Jane Webster, Sylvia Williams, Valerie Skinner, Deborah Holmes,

The Rake's Progress. Photographs by Tony Firshman



Above. Act I, Scene 2: Nick Shadow and Mother Goose (Geoffrey Dolton and Annemarie Sand)



Above. Act I, Scene 1: Anne Trulove and Tom Rakewell (Susan Bullock and Peter Bronder)



Right. Act II, Scene 3: Nick Shadow and Tom Rakewell (Charles Naylor and Jared Salmon)

Fiona Whitelaw, Antony Rich, Geraint Roberts, Kevin Walton, Ian Stockley, Graeme Danby, Nigel Cliffe
Director of Opera John Streets
Conductor Stuart Bedford
Producer David William
Designer Stephanie Howard
Lighting Graham Walne
Assistant to the Director Mary Nash
Assistant Conductor Andrew Wise
Student Répétiteurs Nicholas Bosworth, Steven Naylor, Paul Turner
Movement Anna Sweeny
Assistant to the Producer Richard Jones
Stage Management Karen Fenwick, Maria Linger, Amanda Forster, Jeremy Davies
Stage Crew Andrew Forbes
Lighting Operator Lynton Black
Costumes Margaret Adams, Lucia Bindi
Wardrobe Kirstine Mackenzie
Wigs Janet Hodges
Properties Charlotte Bond, Anna Llinares

The Sudents' Union Editorial

Susan Michael

'It is harder and more difficult than I thought really, but I think that once things get settled I shall be fine...' Such optimistic comments as this flowed gaily from my tongue when polite enquiries were made as to how I was getting along at the beginning of term. Having completed a third of my term of office, I now realise that things are never settled, and whether or not 'I shall be fine' remains to be seen!

'But what do you actually *do*?' they ask. (Needless to say, the first time I was faced with this question I couldn't think of anything at all!) On reflection, my main occupation this term has been the many close encounters I've had with the inner workings of the vending machine in the Students' Common Room—so thoughtfully order for me by my predecessor!. However, I have at last mastered the SU Roneo Duplicator which, believe me, is quite a feat!

The main achievement of the Union this term has been the purchase (just!) of a Minibus. Despite the obvious hazards of such a project, it was felt that a minibus would be a tremendous asset to the RAM and provide scope for the enlargement of student activities in general, as well as being available to students for going to concerts out of London, sports trips, moving house, etc.

No SU Editorial for an Autumn Term would be complete without a mention of the Christmas Pantomime. 'Robin ~~Golding~~ Hood' was a great success, and all credit for this must go to Tamzin Ferguson (Scriptwriter/Producer/Principal Boy) and Graham Hall (Musical Arranger/Conductor). Many thanks to all the cast, in particular Mrs Campbell and John Gardner, the orchestra and everyone else who was involved in this great 'epic'. Of the three main Social Functions this term, the Christmas Ball was the most notable. Most people braved the seasonal (!) weather to come along, and the London Tijuana Showband gave us a most enjoyable evening's entertainment.

Iannis Xenakis and Stochastic music

Frederick Scott

However, I am convinced that pride of place this term must go to the Student v Professors Golf match. I must confess that my heart sank when I first heard of this scheme, partly as couldn't believe that there would be ten Academy students who knew what golf clubs looked like, let alone be remotely capable of using them. (Such thoughts only go to show how cynical I have become!) It goes without saying, of course, that the day was a huge success and that everybody thoroughly enjoyed themselves. (Rumour has it that a certain Harmony/Composition Professor, well-known for his sporting enthusiasm, lost *ten* golf balls in the first nine holes!)

Theories of musical composition have both enthusiastic, even rabid supporters and equally energetic detractors. It is not my intention to make qualitative judgements on the relative merits of systems of musical organisation but rather to present as briefly as possible a summary of the logical chain of reasoning that led to the invention of Stochastic music.

In 1954 the composer Iannis Xenakis postulated that techniques derived from the laws of the calculus of probabilities could be used in the construction of music. At that time he saw a contradiction between the strictly causal syntax of integral serialism and the music produced as a result of adherence to this system of composition. Serial music may be defined as being the linear exposition of a complex of hierarchical relationships of pitch, duration and intensity. The construction of such music is therefore a highly deterministic process.

The aforementioned contradiction arises when one considers the linear polyphonic nature of serial music. The very great number of relationships engenders a complexity sufficient to preclude the perception of any order or logical connection of elements and events. This means that the principle of strict deterministic causality, the fundamental postulate of serial theory, is lost. The listener is incapable of following the logic of the progression of the individual lines and hears instead a great number of notes dispersed seemingly at random forming a mass or cloud of sounds.

This notion of a cloud of sounds is essentially the point of departure of the formulation of a stochastic music. Xenakis proposed 'a world of sound-masses, vast groups of sound events' which could be organised according to their characteristics of density (number of events per unit time), entropy (degree of order or disorder) and rate of change of state (continuous or discontinuous transformation) requiring the use of probability theory for definition and subsequent realisation.

Stochastics

Stochastics formulates the 'Law of large numbers' as stated by Jacques Bernoulli in his *Ars Conjectandi* of 1713. A simple example can be given to illustrate the operation of the law. If a coin is tossed once the outcome is unpredictable within a finite degree of uncertainty. The probabilities of obtaining either heads or tails are both equal to a half and the ratio of the probabilities of obtaining either heads or tails with one toss is equal to one. If the coin is further tossed 111 times (a subjective choice) this ratio will in general not be equal to one because the frequency of occurrence of heads or tails need not necessarily be equal to a half. In this particular case the law of large numbers states that the more one tosses the coin, the larger the number of trials, the ratio of

occurrence of heads to tails will approach one the process thus tending towards a determinate end. The law therefore implies an asymptotic evolution towards a stable state or goal (Greek *stochos*=goal).

Stochastics applied to music is responsible for the provision of limits for sound aspects and formulae to determine the probabilities of choices within those limits. The character of the composition of a large-scale event indicates guidelines for the determination of the details of its structure.

Stochastic Music

(At this point the reader is encouraged to consult the analysis of 'Achorripsis for 21 instruments' which is to be found in Xenakis's book *Formalised Music* (Bloomington and London, 1971). This analysis demonstrates the construction of a piece of music with the aid of stochastic principles.

It has been stated above that stochastic music entails the provision of limits and formulae which define the tendencies of a sonic entity. I shall briefly give an indication of how individual components of a sound can be governed according to stochastic principles.

i) Consider the piano keyboard as the representation of a pitch universe. The extremes of the keyboard form the upper and lower limits of the variable pitch and can be defined as a segment AB of a line x of pitch. The variable pitch forms an interval with its predecessor. Any intervals of pitch that are generated must therefore be of a length contained within AB . It is a relatively simple task to construct a table of probabilities giving the frequencies of occurrence of intervals of pitch (expressed as lengths) occurring within AB . (See *Formalised Music*—table of intervals, p 36 and Appendix I, p 258.)

ii) Assume a length of time T and a number of notes N that are to be sounded within that time. The linear density D of notes per unit time is given by dividing N by T . The value obtained represents the mean value of sounds per unit time. This mean value for linear density D can be incorporated into a formula derived from the laws of continuous probability to give the frequencies of occurrence of pre-determined durations. (See *Formalised Music*—Stochastic laws and incarnations, p 12 and Appendix I, p 255.)

These examples are of necessity simplified and tend toward generalisation. In a subsequent essay I will present an analysis of Xenakis's *Herma* for solo piano (the construction of which is based on the principles of Boolean Algebra formulated by the English mathematician George Boole, 1815–64) with reference to the stochastic procedures of its composition.

It is interesting to note that the idea of a marriage of mathematics and music was to a certain extent foreseen by the English mathematician James Sylvester (1814–97). In a footnote to a paper on Newton's rule for the discovery of imaginary roots of algebraic equations he asks; 'May not Music be described as the Mathematic of sense, Mathematic as Music of the reason? Thus the musician *feels* Mathematic, the mathematician *thinks* Music—Music the dream, Mathematic the working life—each to receive its consummation from the other when the human intelligence, elevated to its perfect type, shall shine forth glorified in some future Mozart-Dirichlet or Beethoven-Gauss.'

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 199, 200, 203, and 205–27 are available, free of charge. Please send requests to the Editor.

